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2407

Edison Record No. 1602

TENOR AND CHORUS
ORCHESTRA ACCOMPANIMENT

By **MILV MURRAY and CHORUS**

Edison Record No. 2346

FOR DANCING

By **THE NATIONAL PROMENADE BAND**

Edison Record No. 2200

COON DUET
ORCHESTRA ACCOMPANIMENT

By **ARTHUR COLLINS AND
BYRON G. HARLAN**

*Who Will Be With You When
I Go Away?*

Words and music by **WILLIAM H. FARRELL**
Published by **F. B. HAVILAND PUBLISHING COMPANY**

KEY OF B FLAT

A SLIP IN TIME
The "Inside" Story of the
Blue Amberol Record Slip

Ron Dethlefsen

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Readers of **APM** will be glad to know that there are two important new books available. The first is the long-awaited monumental volume on all of Edison's disc output from 1912 to 1929. These include all of the Diamond Discs, Edison Electrics, Laterals, and LP's. Full listings include catalog number, matrix number, date introduced and cancelled, and much more. There is nothing else like it. Includes all operatic and popular selections. Measuring 8½" by 11" and at 441 pages, it is well worth the modest \$13.95 ppd.

Another new book is *Stereostory: The Contini Collection*, recently published in Italy. Although the text may be hard to read on this one, the many hundreds of pictures, in black and white and full color more than make up for it. Collectors have found it very difficult to identify machines other than Edison, Victor and Columbia, and this book makes it possible for all of us to identify many, many more. It is also a huge book of over 340 pages, and magnificently printed. While available from **APM**, it is only \$15.80 ppd. Satisfaction, as always, is guaranteed when you buy any books from **APM**. Give yourself a gift you'll always treasure!

DEAR APM:

Question: I have a flat-top Blue Amberol cylinder record entitled *A Day in Venice, No. 2*, by the American Standard Orchestra. But the catalog number on the rim is #1440, a number which I did not think was used for Blue Amberols. Why? **A.K., Brooklyn, N.Y.**

Answer: You are quite right that your cylinder has the "wrong" number. This title was first released in July, 1912 as a black wax Amberol, but as #1056. The original matrix *was* used to make the production Blue Amberol, but the correct number for it was #1968. You see, the highest number reached for the U.S. wax Amberols was #1157 in 1912. The first Blue Amberol was numbered #1501 and ran to 5719. There was a 1200 series of Blue Amberols, but these were reserved for 2-minute Mexican selections. To my knowledge, there was *no* 1400 series of Blue Amberols, so your record remains a puzzler!

Question: What is the story on Victor "front-mounted" talking machines which are called Type P? **N.D., Detroit**

Answer: The "Type P" was a code for "premium" machine. Alert readers will recall such a model illustrated in **APM**, Vol. II, No. 1, p. 5. There were three configurations: Type P, Type P I and Type P II. They were introduced by 1902 and usually had a special label pasted on the bottom of the cabinet. As the name indicates, they were not to be sold, but only used to get the public to buy *other* products. Victor continued the program for several years, until March 1906, when they sold out their last remaining machines (10,000) to Harger & Blish of Dubuque, Iowa. They were not carried in the regular catalog, but make an interesting addition to any Victor collection. □

A SLIP IN TIME: THE BLUE AMBEROL PERIOD

Ron Dethlefsen

Edison Blue Amberol cylinders were introduced to the public in October, 1912, and although the records were made of an extremely durable celluloid, they were accompanied by small slips of paper which were quite perishable. These scraps of paper which now are often found crumpled in record boxes or overlooked entirely form many interesting links to the past. Through Blue Amberol record slips we can gain today a greater appreciation of the records they accompanied, as well as show business history. I hope this article will encourage others to study the slips or at least carefully preserve them. They continue a tradition going back to the first rudimentary record slips of the 1890's. (There is an excellent chapter relating to the preservation of paper in *A Guide to the Collecting and Care of Original Prints*, by Zigrosser and Gaehde, Crown Publishers Inc., New York.

Blue Amberol record slips are the forerunners of today's LP liner notes. Though other record companies introduced annotated records, such as Columbia with its 1903 Grand Opera Series, Edison was the first company to offer such notes to buyers of popular records. Edison's classical record public was not slighted though, for the 28,000 series of Concert Blue Amberols also came with record slips. I'm not sure whether Edison's foreign series cylinders (22,000 - 27,000) had record slips. They probably did not due to the expense of printing in several languages or potential delays in receiving copy from overseas press agents in time for printing deadlines in Orange, New Jersey. Edison's educational series Blue Amberols (1557 - 1710, dictation, spelling and mathematics) may have had record slips, but I have not seen any.

Approximately 950 record slips were issued in the first two years of Blue Amberol production. I surmise Edison stopped printing record slips just prior to the release of dubbed cylinders in late 1914. The highest numbered popular record slip I have seen is #2412 *March of the Inland Tribes* by Liberati's Band. In the Concert series, the highest numbered slip I have seen is #28179 *Come Back to Erin* by Orville Harrold.

A few Blue Amberol record slips of a dif-

ferent format were issued after 1914. These came with the three cylinders by Theodore Roosevelt issued in 1919 but made from 1912 masters. Each of these slips contained the entire text of the speech for its record. The Roosevelt record slips would seem to be the last Blue Amberol slips issued.

Why Edison discontinued record slips is open to speculation, but I believe they were dispensed with as an economy measure, for cylinder machine and record sales were at a low ebb in 1914 (see *From Tin Foil to Stereo*, page 104). By not printing slips, money could be saved and the packaging cylinders could be simplified by not having to wrap a slip around each record as it was boxed. Also, Edison's printers and copy writers could direct all their efforts toward producing Diamond Disc liner notes.

Furthermore, I believe the suspension of record slips was part of the Edison company's downgrading its cylinder records and machines to a lower priced line of goods. From late 1914 onward only Edison's Diamond Disc records would each have descriptive notes.

Blue Amberol record slips are full of information, some of it important and some of it trivial. But before looking at what the slips can tell us, I think it is worthwhile to look at how they differ from Diamond Disc liner notes.

Early Blue Amberol record slips seem to be written in a rather formal style. However, as time goes on, the style becomes more conversational. See #2209, reproduced here. The general increase in readability continues into the liner notes on Diamond Discs, reaching a high point in the years around World War I. At this time Edison hired a writer named Ray Cummings to draft copy for liner notes. Cummings and his successor, someone with the initials "R.T.B.," often wrote in the first person singular and personally encouraged record buyers to write in for advance news about upcoming Diamond Disc releases. The only Blue Amberol record slip done wholly by a special writer seems to be 1582, which was signed "The Piper."

Continuing this comparison of record slips and liner notes a bit longer, it seems to me that their contents are different in other

URIEL DAVIS has created and made a success of a most unique business. He started his career as a professional pianist, playing for society dances. During several years of this work, at which he earned a considerable reputation and was much in demand, he originated and developed a new method of playing modern dance music. It is difficult to describe, but in a word, consists of playing in absolutely strict rhythm, but with peculiar and very marked accents. It is absolutely impossible to imitate Mr. Davis' style of playing, but after you have once heard him, the same pieces rendered by an average pianist resemble his about as water does champagne. Mr. Davis, in addition to his piano work, is the foremost originator and composer of the modern society dances in America, and perhaps in the world. He is the composer of the "Horse Trot," which as a dance bids fair to supersede the Turkey Trot.

In connection with Mr. Davis and his

(2209)

"Dream Tango," a prominent critic of the *London, England, Dancing Times* wrote: "Mr. Davis has composed a very pretty Argentine Tango, which he calls the 'Dream Tango;' this I can heartily recommend. He pleads guilty to being the inventor of the 'Fish Walk,' a very harmless variety one-step, the 'Horse Trot,' and a little thing known as the 'Grape Juice Wallow' which I have implored him with tears in my eyes to keep on the other side of the Atlantic."

This "Dream Tango" is one of the best of Mr. Davis' compositions, and has already taken its place among the standard Argentine Tangos. The already long and steadily growing list of records made especially for dancing by The National Promenade Band, is considerably enhanced by the addition of this fine Tango.

LUELLA LEE

(1582)

Love birds cooing, calling to you, Luella Lee,
Flowers send their perfume rare to, Luella Lee,
Can't you read their message,
They've a tale to tell,
Of a heart that's longing for you
In lover's dell,
Moon-beams playing 'round your window, Luella Lee,
Show me how your eyes with love glow, Luella Lee,
Out here in the starlight, tell me can't you see,
I am lonesome, waiting for you, Luella Lee.

Chorus:

Luella Lee, the moon is shining bright,
Luella Lee, it shines with true lovelight,
Come out with me, and hear the whippoorwill.
Beneath the old oak tree, Luella Lee,
I'll sing an old love tune, just say there'll be a happy
honey moon,
All for you I pine, I want to call you mine, Luella Lee.

Springtime when the bees are humming, Luella Lee,
There will be a glad home coming, Luella Lee,
To a cosy cottage, I have built for you,
Where we'll live for one another, forever true,
I will guard you ev'ry hour, Luella Lee,
You will be my fairest flower, Luella Lee.
Down there in love's garden
Where you wait for me
When the evening shades are falling, Luella Lee.

THEODORE MORSE is a modest young chap, and he looked considerably embarrassed when I asked him the origin of the words of his great song success "Luella Lee." "They were written by D. A. Esrom," he finally replied after much delay. Then leaning closer to me, and lowering his voice a little he continued, "If you want to know a real secret I guess I might as well let it out now as any time. D. A. Esrom—that's my wife—Dolly A. Morse. E-s-r-o-m, Morse spelled backward, see?" and he seemed more embarrassed than ever. He didn't say anything else, but he looked a whole lot, and my interest in the song was considerably augmented by the incident.

"Luella Lee" is called by its composer a "Southern serenade." Aside from the interest of the words, it has a dainty swinging melody which grows charming by repeated hearings.

THE PIPER

CHORUS OF

WHEN I GET YOU ALONE TO-NIGHT

(1602)

When I get you alone to-night, when I get you alone
to-night
You know we'll sit by the window, pull down the shades,
Oh, Oh, Oh, Oh, don't be afraid
There'll be no one around to hear,
I'll give you a demonstration
Of my college education,
When I get you alone to-night.

THIS popular song was written by Fisher, McCarthy and Goodwin, who have, either singly or together, been responsible for many New York song successes, among which may be recalled, "Any Little Girl That's a Nice Little Girl," which was such a tremendous hit.

"When I Get You Alone To-night," seems, however, likely to outdo any of the others in popularity. It has taken New York by storm, and is being sung by countless vaudeville performers all over the country.

Billy Murray, who is undoubtedly one of the most popular singers for Edison Records, ran away from his home in Denver when but thirteen years old, and after working as a newsboy and jockey in San Francisco, returned to Denver and got a job as property man in a local theatre. He became friendly with the night watchman of the theatre, and together they originated a singing and dancing act, which they practiced in secret in a nearby barn, until finally they were able to try it on the stage. The act was a success and Billy thus secured his start. His reputation today, as a comic singer is second to none in our catalog.

Assisting Mr. Murray in the chorus are Ada Jones, John Bieling, Steve Porter and W. F. Hooley.

ways. First, hardly a Diamond Disc liner note goes by without some reference to Edison's superior recording process. There is no equivalent constant advertising "hype" in the Blue Amberol record slips. Second, Edison himself gets a lot of sugary praise in the Diamond Disc notes. The remarks for one side of #50512, *Till We Meet Again*, sung by Rice and Dalhart, read in part, "There's one man who can tell in advance just which voices will blend and which will not. One guess. Right you are -- Thomas A. Edison. He knows a lot about music as an art. But music as a science -- he knows more about that than you'd ever think there was to know." Again there is nothing like this in Blue Amberol record slips. Lastly, in Diamond Disc liner notes, recording artists seem to get space devoted to them that is on a par with space devoted to composers, whereas artists appear to be slighted in Blue Amberol record slips.

In the final years of liner notes for individual discs, 1920 and 1921, the writing style becomes more matter-of-fact and seems to revert to the style used in early Blue Amberol record slips. I gather by this time Edison no longer employed special writers to pen his liner notes.

Now, let us turn to what Blue Amberol record slips can tell us. First of all, the names of recording artists can be accurately documented for each record. This is important because Edison often changed talent in his musical groups. Also, supporting talent was often neglected on record box lids, but highlighted on the companion record slips, such as #1602 which also contains a rare description of Billy Murray's early years. Sometimes we even learn of the instruments used in Mexican violinist Jose Rocabruna we can read that Rocabruna used a rare Amati instrument, then valued at \$3000 in the solid gold currency of those times. We can also read the titles of songs in band medley records and learn a bit about each song in each medley. (see #2346).

Record slip #2168 *When It's Springtime in Virginia* sung by Owen J. McCormack contains the information that McCormack, "...has sung for the Edison talking pictures, with which latter he has made notable success." Judging from the looks of McCormack's picture in Edison's 1918 Diamond Disc catalog, he could not have been a leading man!

Furthermore, Blue Amberol record slips often contain information about who introduced songs in vaudeville or on Broadway.

In fact, members of the original casts of musicals seem to get more publicity than do the recording artists! See slip #1609, one of the most detailed I have seen. The personal lives of composers also get attention (see #2131).

Most record slips contain listings of other Blue Amberol records, both popular and classical. There are some variations, however. Slip #1718, "Oh What A Beautiful Dream," contains the usual listing of records and a real oddity...an advertisement for an Edison home recording outfit! #1731 also contains an ad for a home recording outfit. I wonder if there are others? It seems to me Edison could have used some space on record slips to good advantage by telling record buyers about other phonograph accessories or Amberola phonographs.

Talking records, such as those by Cal Stewart or Golden and Hughes, often contain full texts of the recorded dialogues and lyrics to incidental songs. Some of the Negro dialect used by Golden and Hughes can be clarified by reading their record slips. I wonder, though, why Edison's publicity people didn't have those artists who wrote their own sketches write their own record slips. This was sometimes done Diamond Disc notes, as in #50599, written by Cal Stewart himself.

I think the most interesting record slips are the occasional ones wherein composers tell their own stories (see #1959). Note also #2151. This slip is the most detailed I have seen concerning a female song writer and the only one telling of a husband and wife song writing team. In sifting through record slips while preparing this article, I was surprised to read of so many songs written by women. And each female composer is given careful mention by Edison's copy writers.

The treatment of composers in all record slips shows a certain consistency. As I said earlier, composers seem to get more space devoted to them than do recording artists. Even obscure composers of religious music receive detailed attention in the slips. But rising young composers of the time, such as Irving Berlin and Percy Wenrich seem to receive special attention. Record slip #1806, "Ragtime Violin," sung by the Premier Quartet, contains a fairly complete biography of its composer, Irving Berlin. The Premier Qt. however is ignored. The Premier Qt. again takes a back seat in #1848, *Moonlight Bay*, written by Percy

To relieve the monotony of long business trips and the lonesomeness of the wife and family behind, a travelling salesman carried with him an Edison Recording Outfit and a few blank cylinders, and left a duplicate outfit at home. By this means he was able to hear the voices of his wife and children, and they to hear his, for the Records were interchanged by mail, weekly. At almost every town the husband stopped he was able to obtain the use of an Edison Phonograph either at the hotel or from a friend. In this way the trip did not seem near so long, nor his absence near so hard to bear at home. Perhaps the best of all was to hear the prattle of his little ones. The plan is feasible not only for travelling husbands, but for distant friends and relatives, and particularly so for family reunions and special birthday occasions where the sender of the Record cannot personally be present.

The Edison Recording Outfit is very simple and efficient and not at all expensive. Ask your Dealer to demonstrate it.

Edison Record No. 1731

By VICTOR HERBERT AND HIS ORCHESTRA

The Idol's Eye—Selection

Music by VICTOR HERBERT

THE young song genius Irving Berlin, is, through his work, well known to the public. But of his private life little is said. Tragedies come to us all, and the life of Mr. Berlin, in spite of the jollity of his writings, has had its own tragedy recently. He was married in the spring of 1912, some two years after his rise to fame in the world of popular music. Scarcely was his honeymoon over, however, some four months after the wedding, when his beautiful young wife died. Himself hardly more than a boy, his loss struck him keenly. "When I Lost You" was the first song he wrote after his wife's death.

"I lost the angel who gave me
Summer the whole winter through
I lost the gladness, that turned into sadness,
When I lost you."

Because of the presentation of this song in instrumental form, we give a few lines of the lyric, which illustrates somewhat Mr. Berlin's feelings at this time.

2131

A List of Irving Berlin's Compositions

- | | | |
|------|--|------------------------------------|
| 1634 | <i>Kiss Me, My Honey, Kiss Me</i> | Ada Jones and Billy Murray |
| 1643 | <i>The Yiddisha Professor</i> | Maurice Burkhart |
| 1719 | <i>When the Mid-night Choo-Choo Leaves for Alabam'</i> | Collins and Harlan |
| 1738 | <i>When I Lost You</i> | Irving Gillette |
| 1784 | <i>Welcome Home</i> | Anna Chandler |
| 1796 | <i>Snookey Ookums</i> | Arthur Collins and Byron G. Harlan |
| 1806 | <i>Ragtime Violin</i> | Premier Quartet |
| 1841 | <i>In My Harem</i> | Billy Murray |
| 1941 | <i>Somebody's Coming to My House</i> | Walter Van Brunt |
| 1978 | <i>I Want to be Down Home in Dixie</i> | Arthur Collins and Byron G. Harlan |
| 2016 | <i>They've Got Me Doin' It Now—Medley</i> | Billy Murray |
| 2048 | <i>Alexander's Ragtime Band</i> | Billy Murray |
| 2078 | <i>The International Rag</i> | Billy Murray |
| 2081 | <i>We Have Much to be Thankful For</i> | Manuel Romain |

WILLIAM H. FARRELL is an American negro, born at Bayonne, New Jersey, in 1885. He received his musical training at Hampton Normal Institute, where Booker T. Washington was educated, and also studied for some years in Bayonne. His mother intended the boy to be a lawyer, and for a time he did study law, finally securing a position in a lawyer's office.

During his vacation he was offered a position as pianist with a theatrical company. He is a very clever pianist, and when the time came to return to his \$9 a week "legal position," his \$20 a week job as a piano player looked much better. He decided to postpone his return to Bayonne until the following January. This time is still to come, for Mr. Farrell has never been back there yet, to live—only to visit his mother!

While holding down the pianist job, he found he could write a song; his first one was "Kiss Me, Kid" written in 1909. It was a fair success, and since then he has

(2200) written steadily, and has produced many very meritorious pieces. Among the best known may be named, "I'm Going Mad Over You," "Moonlight on the Levee," "You're so Different from the Rest," and "Not To-night," a "telephone song" of exceptional interest, originality, and merit. Mr. Farrell plays and sings his songs very well indeed, and his forthcoming debut in vaudeville is bound to be a successful one. In addition to his popular songs Mr. Farrell has composed one or two musical shows, and for some time was a choral director. He always writes both the words and music; for this reason his lyrics and music invariably suit each other perfectly—a virtue seldom found in a popular song. "Who Will Be With You When I Go Away" was introduced into vaudeville by Moore and Haager, and became immediately popular.

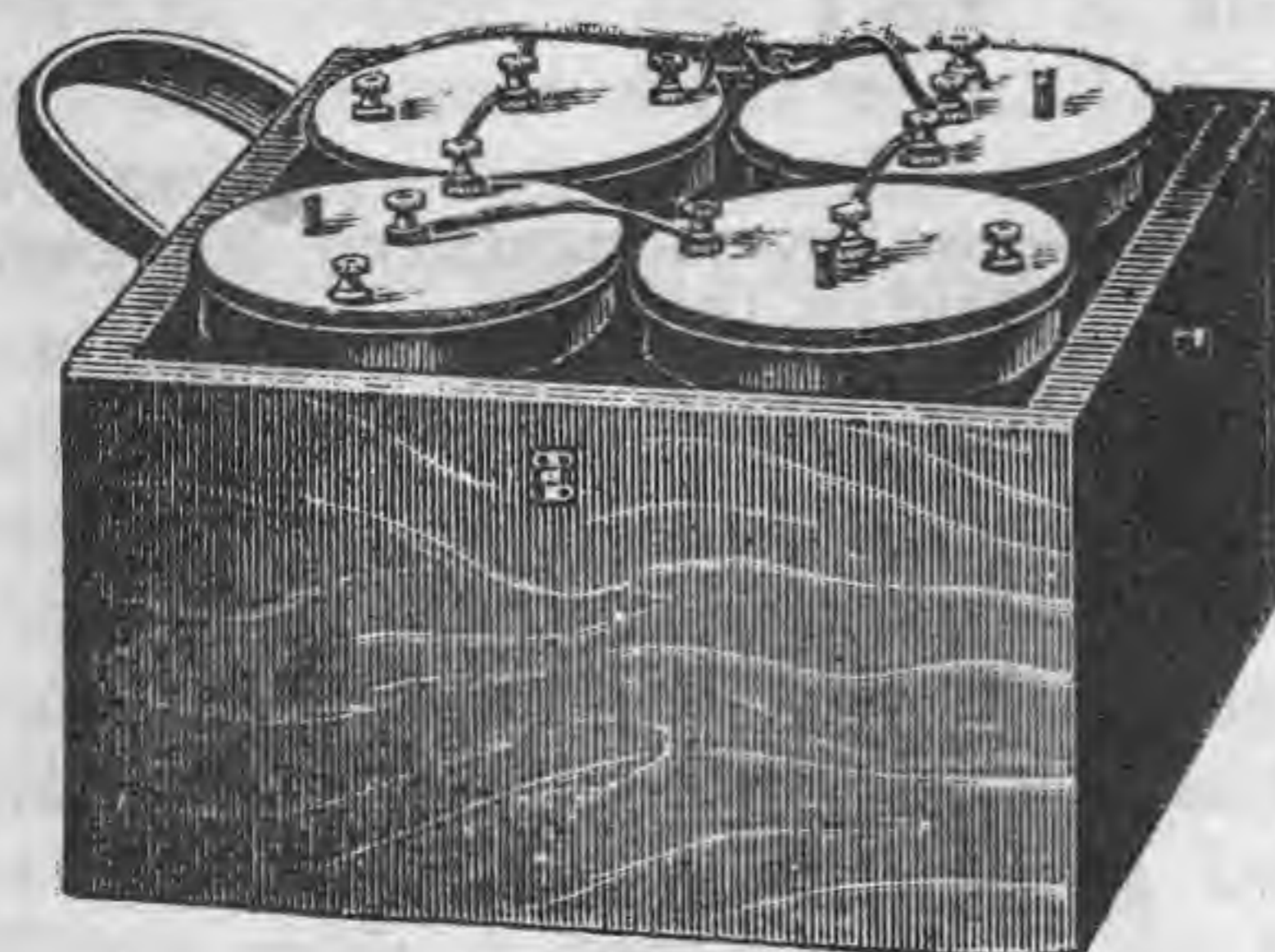
Wenrich. I guess the Premier Quartet was more detached about its publicity than today's musical groups are.

Edison's treatment of Negro composers in record slips also seems consistent. *Who Will Be With You When I'm Far Away* (#2200) was written by William H. Farrell, a Negro song writer and vaudevillian. Farrell is given the usual generous treatment for young composers. This slip may show that the lot of some Black composers was not as grim as others, such as Scott Joplin. Note, however, that the word "Negro" was spelled in lower case in those days. See #2407 for its treatment of James Europe, another Black composer. Other popular songs were written by Negro songwriter James A. Bland, such as *Carry Me Back to Old Virginny*, *Aunt Dinah's Golden Wedding*, *Oh, dem Golden Slippers*.

Some composers have whole record slips devoted to themselves. #2127, *Old Black Joe*, contains a lengthy biography of its famous composer Stephen Foster. So lengthy is the biography that there is no room for the usual list of other Blue Amberol records! On the other hand, #2184, *Rudolph's Narrative from La Boheme*, completely ignores the composer, Puccini, and the recording artist, Charles Harrison. The slip is devoted to a synopsis of the whole opera.

As I said earlier, about 950 Blue Amberol slips were apparently issued. I have only seen about two hundred separate slips, and it is on these that I have based this article. I encourage other collectors to seek out these links to the past and to publish other findings that come to light.

Note: Ron welcomes originals or xeroxes of the slips he needs for research. He can be reached at 3605 Christmas Tree Lane, Bakersfield, Calif. 93306, or through APM.



THE
Edison Exhibition
Phonograph Battery.

Rescuing the Voices of the Dead — A Laser-Read Sound Repro- duction System

Tom Hedberg

The recent resurgence of interest in the phonograph as an *historical* medium, resulting from the celebration of the centennial of its invention, has elicited much speculation as to the fate and content of some of the first original tinfoil phonograms.

To my best knowledge, most extant tinfoil recordings are located in small quantities in private collections scattered throughout the U.S., or perhaps in somewhat larger number in public collections, such as the Smithsonian Institution and the Franklin Institute. Due to their extreme age, degree of oxidation and fragility, most of the recordings are no doubt unplayable in their present form, thus depriving posterity of voices and performances, in some cases now over a century old.

Tin-foil records of such figures as Henry Morton Stanley, young Tom Edison, Rutherford B. Hayes, Carl Schurz, etc., along with performances by Marie Hypolite Roze and John Gilmore, have too long remained in inaccessible form.

I propose here a system allowing the reproduction of sounds engraved upon tin-foil records using a computer-mediated, quantal pulse LASER-light reflectivity mode employing programmable speeds and x-y groove depth equilibration. Such techniques would not harm the recordings and would further have the advantage of maintaining a constant speed for sound reproduction while eliminating surface noises and defects.

Essentially the system involves a constant-pulse generator (PG) calibrated (C) to quantal LASER pulse production of 10^5 p/msec at constant amplitude. The coupled LASER source (LS) is a beam,

diameter-adjusted for groove pitch, striking the record surface at a 5° incident angle permitting reflectance onto a sequence-analyzed (SA) photocell (PC) which, after analysis and amplification, might have its output coupled as electromagnetic variance to an audio output unit.

The operant idea of the system is that light, like sound, may be reflected from a solid surface. In this case, the very slight time-lag resulting from the variable depth of the record groove may be analyzed as electromagnetic variance upon reading by the photocell-sequence analyzer unit.

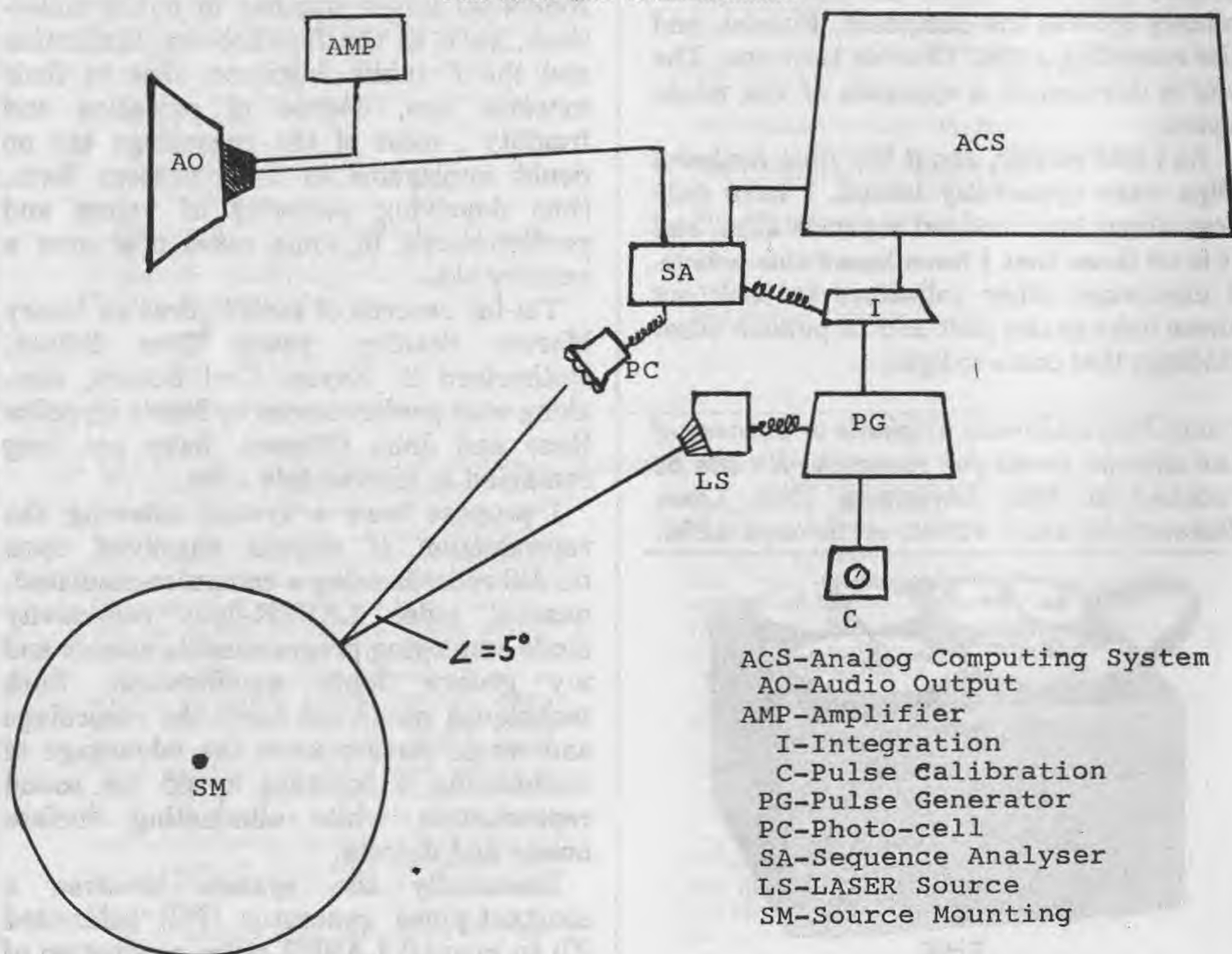
Base point on the system may be set as the unrecorded depth of the record groove. Prior to sound reproduction the cylinder-mounted tin-foil record must be spun at a predetermined scanning speed and analyzed, in program mode, for incidental, mechanical base-point groove depth irregularities. The program output might then

reroute to compensate for the same during sound reproduction. This system has the added advantage that incidental, mechanical cylinder speed fluctuations may be corrected after initial reproduction by compensation maintenance of reproduced frequencies.

Another variation of this system utilizes a fixed-length LASER-beam which retains length integrity during reflection, but is lengthened by fixed increments in the absence of reflectivity, i.e. when the groove deepens. The degree of lengthening may again be read as electromagnetic variance in achieving sound reproduction.

This system, as outlined, is presently under development at the STATE University of New York at Stony Brook. Hopefully, future developments will permit use of this and similar systems to achieve perfect reproduction of all types of hill-and-dale records, of which tin-foil was the first. \square

LASER-READ SOUND REPRODUCTION FOR HILL AND DALE RECORDS



RECORD REVIEW

by David Yuckman

Cruel Daddy Blues
Decatur Street Blues
Achin' Hearted Blues
Struttin' Blues
It Makes No Difference Now
Got To Cool My Doggies Now
(*Sweet 'n' Pretty Strut*)
Sugar Blues
The Meanest Blues in the World
(*I Wish I Could Shimmy Like My*) *Sister Kate*
If You Don't Believe I Love You, Look What a Fool I've Been
Uncle Bud
Mexican Blues
I'm Goin' Away
Bring It With You When You Come
Teasin', Squeezin' Man of Mine
If Your Man Is Like My Man

Unless you're a fanatic follower of vintage jazz and blues, you might be tempted to let this record go by. The singer is obscure, the band is seldom reissued, and the recordings were made before the great New Orleans masters could be persuaded to enter a recording studio. But if you let this gem go by, you're making a big mistake. The singing, accompaniment, choice of material, and sound quality are all pleasant surprises.

Leona Williams was a Creole blues singer from New Orleans. She made only sixteen records, all for Columbia and they're all here. She was not a country-influenced singer of the classic Southern mold, like Ma Rainey or Bessie Smith. Her accent and style are basically Southern, but her work sometimes shows the sophistication more typical of Northern singers like Ethel Waters. Little is known of her after her few recording sessions, but much is known about the progress of the blues. The sides contained here were recorded in 1922 and early 1923. On February 15, 1923, nine days after Leona Williams' last session, Bessie Smith entered a recording studio for the first time. But that's another story.

Accompaniment is provided by the Dixie Band, a pseudonym for the Original Memphis Five, a white band from Brooklyn. The historical significance of the Leona Williams sides is that they are the first records by a black singer backed up by a white jazz band. What is probably more significant is that nobody made a fuss about it.

Leona Williams and Her Dixie Band
Fountain FB-303

The OMF was one of the most prolific recording groups of the early jazz era for they made over 300 sides between 1921 and 1925, with about 100 more during the late '20's. Unfortunately, very little of their work has seen it on to LP. From listening to their work with Leona Williams and some of their instrumental sides, I can't understand this. The band plays with a self-confidence and a smoothness never before heard on record. Though they were a spinoff of the Original Dixieland Jazz Band, none of the ODJB's jerkiness is present. Harlem jazz was not established as a style as early as 1922, and many of the uptown bands which accompanied blues singers during the period sounded wooden. It was not until 1923 that New Orleans masters like King Oliver and Jelly Roll Morton and their disciples such as the New Orleans Rhythm Kings made their first records and showed jazz musicians everywhere how to play together. For the Leona Williams sides, most of the accompaniment is ensemble, with Phil Napoleon patterning trumpet breaks after Johnny Dunn, an early New York trumpet star. Frank Signorelli's piano is heard on the last two cuts, and his style is a combination of ragtime and blues, like Clarence Williams with some Eubie Blake influence. The only flaw in the accompaniment is that most of the songs contain a four-bar intro, two-bar vamp, verse, one chorus, sixteen bars of instrumental, and the last half-chorus vocal. After awhile, this pattern sounds repetitious, but it must be kept in mind that these selections were recorded two at a time, and nobody was expected to listen to all sixteen at once.

The songs on the LP, for the most part, represent the type of material usually sung by the vaudeville blues singers. The songs are pop tunes from the period, and some are quite interesting. Clarence Williams, a New Orleans piano player and A & R man, wrote five of the selections, including *Achin' Hearted Blues* and *Sugar Blues*, which were recorded by several other blues singers. A friend of Williams, A.J. Piron, a New Orleans bandleader is responsible for *If Your Man Is Like My Man* and *I Wish I Could Shimmy Like My Sister Kate*. The latter is particularly interesting, not only because it was the biggest seller of all Leona Williams' records, but because it represents the composer's original idea for

performing the song. It is done as a slow drag, with heavy blues influence; not the fast Dixieland tune that musicians of the '40's played. In the practice of the Twenties, all the songs heard on the LP are presented complete with verses. *I'm Goin' Away* may be familiar to New Orleans jazz fans, since it was recorded by King Oliver's Creole Jazz Band in 1923. New York composers are represented, also. J. Tim Brymn, leader of a Harlem concert band contributed *Cruel Daddy Blues*, mediocre pop blues, and *Struttin' Blues*, a peppy, melodic tune, which shows little blues influence. Other songs are borrowed from the country tradition. *If You Don't Believe I Love You, Look What A Fool I've Been* comes from the country blues tradition, while *Uncle Bud* is perhaps better known to fans of old time country music than to jazz collectors. Compare this version with the one recorded by Gid Tanner's Skillet Lickers in the late 1920's. Most of the songs are quite interesting and, considering that they were selected 55 years ago, have stood the test of time very well. The humor of *Bring It With You When You Come* is especially rare in early blues recordings.

The record itself has several points to recommend it. The sound quality is extremely good for acoustical recordings. The liner notes by Brian Rust, England's foremost authority on traditional jazz, can inform the casual collector without boring the scholar. The material is presented completely, and in chronological order. Fountain has also reissued the Original Memphis Five's Gennett sides, when they called themselves Ladd's Black Aces. Perhaps we can hear more of their work soon.

Fountain Records are generally available only from large-city dealers who carry vintage jazz and blues regularly. The distributor for the Fountain Series, at \$7.98 ea., is Zim Records, P. O. Box 158, Jericho, Long Island, N.Y. 11753. Be sure to write to them first for their full listing.

Note : Dave Yuckman is the producer of "Jazz Traditional" on WTBS in Cambridge, Massachusetts, and at WRSU, in New Brunswick, New Jersey. He is also the co-producer of the popular show "The Wax Museum", a program of acoustical records presented weekly on the same station. Readers may write to him care of APM.

BOOK REVIEW

Tim Brooks

Peter A. Soderbergh, Ph.D., Dean of the College of Education at Louisiana State University, is the author of *78 RPM Records & Prices*. Price guides are an increasingly popular and highly controversial type of publication in many record collecting fields. The lure (for the uninitiated is the possibility of making a bundle from those old records in the attic, and it is well-nigh irresistible. My guess is that no one is going to make any money due to this book, however, except perhaps the author -- and he has apparently made plenty (reportedly 3000 copies have already been sold!)

Whether this book was written so badly in innocence or by design, the effect remains the same. Either way, it is a rip-off of the first magnitude, and a sad example of what we can expect from most commercial publishers when dealing with early recordings.

What is wrong with *78 RPM Records & Prices* is practically everything. The principal sections of the book purport to give general values for specific artists and discs, but the writeups are hopelessly inaccurate or vague. The listings by artist are littered with cute little one liners which will be infuriating to anyone who hoped to learn anything from this book. Gene Austin's Victor discs are "everywhere but nowhere -- No market value" (baloney). Henry Burr records are "a nickel a dozen" (the same for 1902 or 1922, I suppose?) Leo Reisman has "No market value -- Leo went out like a lamb" (try to get his 1930's discs cheaply, especially those with celebrity vocalists such as Harold Arlen or Fred Astaire). B.A. Rolfe? "No market today" (any electrically recorded 52000-series Edison, which was Rolfe's main output, will bring a decent price). Guy Lombardo? "For auld lang syne's sake, a good 50¢" (try to get his first Gennetts, or even his 1930's Brunswicks, for that!) As for the Peerless Quartet, "Only the fearless blow a dime on the Peerless" says the good Ph.D. On the other hand Cameo as a label is said to be worth \$5-\$75 per disc. I'll sell mine for that!

Some listings are notable for what they don't say. Here is the entire entry for Kate Smith: "No Market Value, but thawing out. Possible \$1.50 for her classics." What are these classics? What songs, what labels?

The sum of information on Bing Crosby: "Up to \$3 for Bing's best on Brunswick, Deca prior to 1943. No Market Value rest." Similarly desirable are "selected (Sam) Lanin discs," with no further identification given. Many very prominent and saleable artists are not listed at all, especially personalities such as Ruth Etting, Helen Kane, Cal Stewart, Nick Lucas, etc., and there is no indication of the value of odd label types such as Hit of the Week, Edison Diamond Discs, Pathe sapphire cut, Vogue Picture records, odd-sized records, etc. Whatever the limitations of the book's size, there is no excuse for leaving out material of this importance.

Other sections of the book are just as bad. Part One is "A Mini-History of Disc Records, 1877-1957" (sic), which is packed with howlers. No, Dr. Soderbergh, the Gramophone does not use wax coated cylinders. Columbia was not founded in 1894; Caruso's "Vesti la giubba" on Victor 6001 (which is double-sided) does not date from 1903; Victor did not begin to use the Nipper trademark in 1906; Edison did not stop making cylinders in 1912; Okeh and Pathe were not founded in 1920 -- and so on, and on, and on.

A dating section gives recording dates for 550 big band records picked apparently at random. Another dating-by-catalog-number guide is practically useless. It tells you, for example, that a Brunswick numbered 2000-4990 dates from between 1922-1930, which is not only vague but wrong. If you have a Victor numbered between 16000-28000 the guide will tell you simply that it dates from between 1908-1942. Isn't that helpful? A million sellers list is substantially inaccurate (the source is given as Joseph Murrell's *Book of Golden Discs*, which the author praises highly. For a few facts about that "reference work," see the review in *APM*, Vol. V. #2).

This book might be good for a laugh, but at a \$5.95 list price I'm afraid the joke is going to be on whoever buys it.

Published by Wallace-Homestead Book Co., 1912 Grand Avenue, Des Moines, Iowa 50305, and available from them or bookstores.

EDISON OPERA MAKES MUSIC



The Edison phonograph at the left is of course the famous Opera model. But this one is just 11" high and has a miniature musical movement concealed inside. The music box is activated when a tiny drawer on the left is pulled out, and shuts off when it is closed. The crank on the right actually works! With a tiny Blue Amberol, it is being sold only by Charlie Hummel, 61 Laurel, Wayne, N.J. 07470, \$47.95

PHONOGRAPHS FOR SALE

U.S. Everlasting Lakeside Model phonograph, \$550. Columbia Type A Graphophone, \$325. First Model A Gem, \$450. Columbia BC, \$1400. Others also, SASE for free list. Yankee Phonograph Co., 39 Florence St., Rockville, Conn. 06066.

One refurbished Thomas Edison Disc Phonograph, Model C-19, Serial No. 92649. Official Laboratory Model, Have 26 thick disc records to go with it. Price \$425. In like new condition. H. G. Proffit, Jr., 1904 Evangeline Dr., Bastrop, La. 71220. (9-7)

Send for list of original phonograph publications -- Record Catalogs, bulletins, etc. We also have separate lists of original Radio literature. Separate list of original Player Piano literature, and misc. Send for the lists of your interests. *AMR*, P. O. Box 3194, Seattle, Wash. 98114. Or 206-633-3664.

Standard Talking Machine, Model X, small outside horn, wide spindle, disc records, plays good, orig., \$550. Phone 301-875-2511. Rose M. Quint, 1728 Sams Creek Rd., Westminster, Md. 21157.

PHONO MAIL AUCTION! Send long SASE for free dated auction list of desirable cylinder phonographs. Many unusual models, incl. electrics, coin-ops, experimental, U.S. and Foreign, 2", 3", 5" models. Photos available, \$1 deposit. J. Chisman, P. O. Box 1111, Clemson, S.C. 29631. Or 803-639-2939.

I have a large number of phonograph parts for sale. For information, send want sheets to Charles Woods, c/o Governors Antiques, 6240 Meadowbridge Road, Mechanicsville, Va. 23111.

Say you saw it in APM!

PHONOGRAPHS FOR SALE

Capehart Deluxe magnificent phonograph, from 1930's, with outstanding tone quality. Features the unique Capehart changer which plays a horizontal stack of records on both sides, and shuts off automatically. This rare changer is discussed in *Tinfoil to Stereo*, and is extremely difficult to find in working cond. This example, however, is beautiful in every way and will be a fine addition to a living room or dining room. Included with this machine is a great collection of electrical 78's. \$1000. or trade for music box or cylinder phonographs. Irwin Goldberg, 4624 Glencliffe Rd., Manlius, N.Y. 13104. Or 315-682-2703.

Parts for antique phonographs. Repairing of phonographs at reasonable rates. Some phonographs for sale also. Inquiries invited. R. L. Collins, 983 Patterson Cove, Memphis, Tenn. 38111.

YESTERYEAR NOSTALGIA SHOP. Now we are beginning to dispose of 30,000 records, player piano rolls, ragtime items, phonos, music boxes, and discs. Edisonia, belt buckles, etc. Well worth a visit, right across the street from *Olde Tyme Music*. Try us at 920 Main Street, Boonton, N.J. 07005, Thurs thru Sun. Or 201-334-1877.

FOR SALE: Edison, Victor and other outside horn phonographs (almost 100 in all) and 33 choice cylinder records, 28000, 29000 and wax operatic recordings, to be sold in giant mail auction. Probably includes largest offering of Edison machines and first rate operatic cylinder records in recent years - you can't neglect this one! SASE for free illustrated catalog. Joe Weber, 604 Centre St., Ashland, Pa. 17921. (9-7)

PHONOGRAPHS FOR SALE

Victor School House (XXV) phonograph, oak, beautiful cond. First model Edison Concert Phonograph with drawer. Mahogany Edison Opera phonograph. Victor V phonograph with oak horn. Victor III with brass-belled horn. Columbia Model BI with beautiful nickel horn, oak cabinet, fancy. Victor I with brass-belled horn. Victor II with brass-belled horn. Lloyd Whitlock, 114 State St., Brewer, Me. 04412. (8-7)

2-minute styluses for Edison reproducers (not mounted in bars). Made by Edison around 1908. These are not reproduction, but original, unused stock. Only \$5. ea. or 5 for \$20. ppd. Bob Jenkins, *Uneda Antique*, 180 Kingsland Road, Nutley, N.J. 07110. (9-7)

Edison Suitcase Home Phonograph, good decal, runs quiet, striping worn, complete, only \$250, plus UPS shipping. Jay Roth, 76B Ridge Road, Valley Cottage, N.Y. 10989.

Victor Orthophonic Credenza, \$150. Table model Victrolas, \$50. ea. Edison Diamond Disc, 90 records, parts, \$140. Pick up. R. P. Marzec, 40 Madison Ave., Red Bank, N.J. 07701. Or (201) 842-7349.

Edison Amberola and 30+ Blue Amberol records. Make offer. G. Leicht, 24 N. Hwy. 59, Barrington, Ill. 60010.

Victor V, \$550. Amberola 30, \$200. Edison Standard, \$250. Victor P box, \$30. Fireside horn, \$100. K reproducer, \$70. J. Crawford, 513 W. Rusk, Marshall, Tex. 75670.

Send for our list of rare phonograph items at mail auction. Records, Phonos, accessories. List is dated, items will not be sold outright. *Musique*, 129 Howell St., Canandaigua, N.Y. 14424.

PHONOGRAPHS FOR SALE

Very few left of Edison Opera Music Box, built to scale, 11" high. Has detachable cygnet horn, crank winds movement. Only \$47.95 ppd. Charlie Hummel, 61 Laurel Drive, Wayne, N.J. 07470.

Juke Boxes, Pinballs, Slots, Whatever your interests, Salvesson's *Coin Machine Trader* has it all! Year First Class Subscription, \$13.00, sample, \$2.00. Ted Salvesson, from the "Low Rent District," Box 602-ap, Huron, S.D. 57350. (3-

Victor Orthophonic Model 8-30X, electric turntable, excellent, \$800.; Victor Orthophonic Model Granada, walnut lowboy, \$300. Victor Electrola/Radiola 64 Model 9-28X, inlaid Jacobean case, restored, excellent, \$600. Victor Electrola/Radiola 18 Model 9-16X, missing power amplifier, unrestored, \$200. The lot for \$1700. Photos available. Michael White, 9831 North P Avenue, La Porte, Tex. 77571. (8-7)

35 Antique Phonographs For Sale from the Thomas A. Edison Collection. Buying Victors, Columbias, Edisonia, etc. Write for list, at Sedler's Antique Village, Ralph Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or 1-617-375-5947. (6-8)

Victor IV. Edison Home. Papier mache horn from Victor VI. Empress 15½" double comb disc music box. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645. Or 312-262-5965.

Edison, Columbia Phonographs for sale. For free list, send SASE to C. J. Domke, 41181 Crestwood Dr., Plymouth, Mich. 48170.

Edison Home Phonographs, Victrola record players for sale. E. Hane, 131 E. 93 St., New York, N.Y. 10028. Or 212-348-5274. (10-7)

PHONOGRAPHS FOR SALE

Bing Crosby Jr. Juke Box, Unusual child's phonograph from the 1930's. Tin cabinet with flashing lights. Electric motor and amplifier. All orig. except turntable. Best offer. Irwin Goldberg, 4624 Glencliffe Rd., Manlius, N.Y. 13104.

PHONOGRAPHS WANTED

Want: Edison and Columbia business phonographs, any style or condition; cases for 20th Century, Columbia C, Edison Spring Motor, Edison business phonograph. Rear mount parts for Zonophone 10" machine. Joe Weber, 918 Centre St., Ashland, Pa. 17921. Or (717) 875-4787 after 11 pm. (6-8)

Want Edison Gem and Fire-side, reasonable offer only please. Roger Hanazawa, 17462 Lucero Lane, Huntington Beach, Calif. 92647.

Edison Diamond Disc - either Schubert or Beethoven model; all Victor Orthophonic or Columbia Vivatone machines, tonearms & reproducers; Victor Tungstone or Pfannstiel permanent needles. Mahogany cygnet horn. Bowen Broock, 300 S. Woodward Ave., Birmingham, Mich. 48011. Or 1-313-681-7133 after 6 pm. (2-8)

Columbia VivaTonal Phonograph. Left door of Victor 2-door Credenza Phonograph. Mechanical information needed for Orthophonic Victrola-Electrola Model VE60E. Have Edison Floor Model Amberola cylinder phonograph, Type SM Model A to trade for Edison Opera. Bob Scott, Box 1694, Wayne, N.J. 07470. Or 201-696-1278. (9-7)

Any model Edison Gem in mint & original cond. Ed Bernat, 112 Breakspear Rd., Syracuse, N.Y. 13219. Or 115-468-6082. (2-8)

PHONOGRAPHS WANTED

Cylinder phonograph with flip-down door, prefer single spring model. Will trade Victor VI in nice cond. Please call (212) 941-6835.

Original Edison tinfoil phonographs, any make or model. Top prices paid. Also early Edison *Commercial* or *Domestic* electric phonographs. Also need Berliner funnel-type horn. Eastern Musical Antiques, p. o. box 297, W. Orange, N.J. 07052. (8-7)

Want to buy all kinds coin-operated phonographs, Multiphones, Edison, Hexaphones, Reginaphone, outside horn phonos, and complete collections. LeRoy Plyler, P. O. Box 743, Troutman, N.C. 28166. Or 704-873-6021; night 704-528-4701.

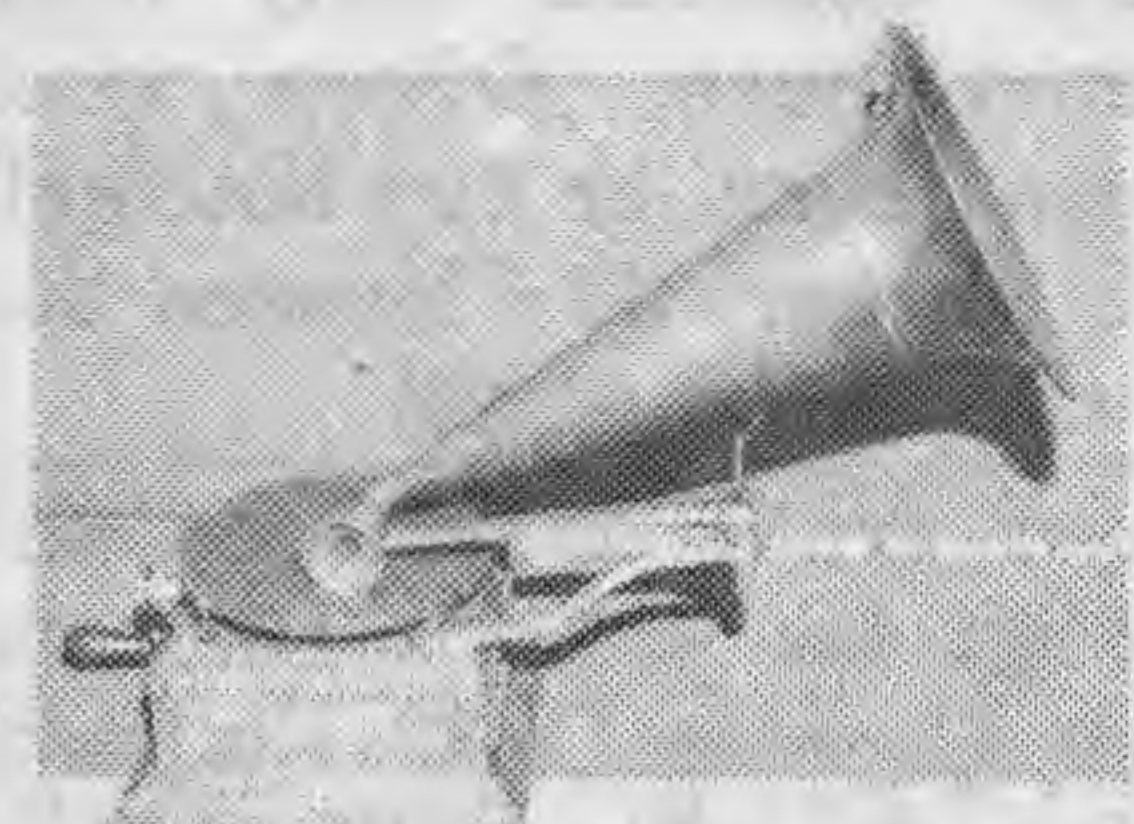
Want to purchase the following phonographs, etc.: Orthophonic Victrolas and Radiolas and Automatic Orthophonic Victrolas and Radiolas - plus similar elaborate models from other manufacturers, such as Number 10-50, 10-51, 8-30, RAE-79, 9-55, 8-60, RAE-81, 10-35, 9-54, 9-56, 9-18, 8-12, and others. Also want Player Grand and Upright Players. Also want all types of Welte Rolls, Audiographic Duo-Art Rolls, and Jukeboxes. Frank Adams, P. O. Box 3194, Seattle, Wash. 98114. Or (206) 633-3664. (9-7)

B & G (London) disc phonograph in oak bombe style case. Also want Apollo phonograph run by hot air engine. Marty Roenigk, 26 Barton Hill, East Hampton, Ct. 06424 Or 203-267-8682.

Collector wants original Edison Tinfoil Phonograph, coin-ops, Zonophones, and other rare & unusual phonographs. Best prices paid. Hoffman, 2570 Falcon, East Meadow, N.Y. 11554. Or 516-785-3949. (1-8)

PHONOGRAPHS WANTED

Info wanted on unusual front mount Zonophone (see photo). Unusual beaded style. Wish to correspond with owners of similar models. Ed Pelo, 7502 Ridge Blvd., Brooklyn, N.Y. 11209.



HELP: I NEED PARTS!

Need cabinet, horn, horn post for Opera; cabinet, speaker adjustment screw & lug, reproducer clamps, complete carriage for Spring Motor; shaver for Triumph. Parts & cabinet for Columbia BC; Cabinet for Amberola I; cabinet, horn, crank, for Columbia AG (5"); horizontal metal tone arm for Columbia AH or AJ; also complete Columbia AH. Jim Chisman, P. O. Box 1111, Clemson, S.C. 29631.

Need the crank and turntable for a single-spring Mignon upright. Craig Brown, Rt. 2, Owensville, Mo. 65066.

Reproducer wanted for rear mount Columbia or Standard Talking Machine. Lower gooseneck for Edison Opera horn. Have extra Cheney reproducers, brand new. Al Gerichten, 23 Walso Ave., Bloomfield, N.J. 07003.

Need repeat attachment for Edison Triumph, also Diamond Disc reproducer with hole and hinge block for electric shut off. John Boyd, 6682 Acacia Ave., Burnaby, B.C., Canada V5E 3J7. (9-7)

Need power supply for Radiola 32, and complete motor for Columbia Type AH. Please state price & cond. Bill Shawver, Rt. 2, Box 2720, Kennewick, Wash. 99386.

HELP: I NEED PARTS!

Need reproducer for *Busy Bee* Graphophone. Arlan Richardson, #9 Ridgewood Terrace, Bloomington, Ill. 61701.

Need back bracket for Columbia BO. Will trade Eldridge Johnson reproducer, Berliner horn, Columbia early front mount horn, Edison wood cygnet horn, or buy outright. Bill Kocher, 39 Florence St., Rockville, Ct. 06066.

Need grille dimensions and design for Edison Diamond Disc Console CC32 Chippendale style cabinet. Would like to correspond with owners of like machines. Donn Miller, P. O. Box One, Oakland, Calif. 94604.

Need brass frame motor with 7-inch turntable, fits Victor Model E or Monarch Jr. David L. Hill, 13424 Enid Blvd., Fenton, Mich. 48430. Or 313-629-0215.

For Harmony Phono, need neck to hold reproducer and horn; also reproducer. P. R. Baird, 3187 Ann St., Baldwin, N.Y. 11510.

Mahogany horn wanted for Victor VI. Will buy or trade. Have 36" orig. Papier Mache Nipper to trade. Thanks. Charlie Stewart, 900 Grandview Ave., Reno, Nev. 89503.

Record and Phonograph Collector needs parts: tone-arm & horn for several early Victor machines. Please describe & price. Creegan, 510 Washington St., Steubenville, Ohio 43952.

Need reproducer for Victor M ridged arm. Reproducer for early Berliner, long throat. Turntable brake for Victor VI. Larry Gray, R.R. #1, Bluffton, Ind. 46714.

Tone arm for floor model Aeolian Vocalion Graduola, Style G, Type 70678. David Watson, 60 Westminster Ave. N., Apt. #1, Montreal West, Quebec, Canada H4X 1Z2. [1-8

HELP: I NEED PARTS!

Unusual cylinder record boxes and Edison *Phonogram* magazines. All replies answered. Charlie Stewart, 900 Grandview Ave., Reno, Nev. 89503. (10-7)

Need Edison Diamond A reproducer. Willing to trade K, R, or S reproducers. Jay Roth, 76B Ridge Rd., Valley Cottage, N.Y. 10989. Or 914-268-7906.

Music Master Horn, bell or neck section. Cylinder Record cabinet. Roger Hanazawa, 17462 Lucero Lane, Huntington Beach, Calif. 92647.

Need horn, reproducer and pivot for Puck-style phonograph. Arthur Koch, 5006 Barkwood Pl., Rockville, Md. 20853.

Horn, grille, crank, for Edison Model C150. Reproducer, key, 4 door knobs for Victor model VV-XI. Horn, grille, 18 3/4" x 31", wood door knob for Columbia dual horn, model unknown. Reproducer diaphragm for Eagle. Bruce W. Blevins, 121 Traynor Ave., Savannah, Ga. 31405.

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78 RPM RECORD LISTS! (1) Popular & Jazz, (2) Americana, (3) Classical, (4) Country-Western. State category. AUCTION ONLY. Write S. A. Langkammerer, RECORD LISTS, 3238 Stoddard Ave., San Bernardino, Calif. 92405. (8-7)

Presley, Beatles - Mail Auction, also other artists; 78's, 45's, RCA, Sun, Swan, and other labels. SASE to Carl A. Tessen, 1620 Columbia Ave., Oshkosh, Wis. 54901.

Thousands of 78's, cylinders, Edison Diamond Discs, 45's, played and graded. One-sided oldies, etc. Send SASE and your list to Carl A. Tessen, 1620 Columbia Ave., Oshkosh, Wis. 54901. (2-8)

Cylinder records, \$3. ea. Send 3 stamps for new list. *Musical Museum*, Deansboro, N.Y. 13328. (9-7)

RECORDS WANTED

Need recordings, orig. or tape, of *Blackface Comedy Dialogues*, esp. obscure issues. Also information & literature on two-man blackface teams. Robert Cogswell, 602 N. Summit St., Bloomington, Ind. 47401. (9-7)

Pay top dollar for blank brown wax cylinders; Whiteman *Sweet Sue*, *Borneo*, and *That's My Weakness Now* (Columbia); Victor Scrolls; Gene Goldkette #20200-20900; Whiteman 21,200 - 21,600; Diamond Disc dance records #51,600 and up, Blue Amberols over #4900. Bowen Broock, 300 S. Woodward Ave., Birmingham, Mich. 48011. Or 1-313-681-7133 after 6 pm. (2-8)

Want Edison cylinders and empty boxes in lots. Roger Hanazawa, 17462 Lucero Lane Huntington Beach, Cal. 92647

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EDISON PHONOGRAPH MONTHLY

Some Highlights of...

Vol. 3, 1905/1906

Volume I
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Volume IV, \$12.95

Mar.	Coin-slot catalog announced
April	New Edison offices announced
May	How to graphite mainsprings
June	Advertising tin Edison signs
July	Arthur Collins' race questioned
Aug.	New record shelving design
Sept.	Thomas Edison interviewed
Oct.	Phonograph club formed
Nov.	Major phonograph changes
Dec.	Victor model renamed Balmoral
Jan.	Grand Opera records announced
Feb.	Advertising cylinder not for sale

Volume II
Still \$12.95

Volume V, \$12.95

Charter numbered books are still available in both Vol 1 and Vol 2. Additional volumes are in production, but only a limited number of each year's issues are being printed and bound in deluxe red and gold hard covers. Don't be disappointed. Turn the pages and imagine that you are an Edison dealer at the turn of the century. Each book has at least 180 pages, with illustrations. Send \$12.95 ppd. per book to:

Allen Koenigsberg
650 Ocean Avenue
Brooklyn, N.Y. 11226

Wendell Moore
33 Arctic Springs
Jeffersonville, Ind. 47130

RECORDS WANTED

Want brown wax cylinders, Bell-Tainter cylinders, black Columbia reproducers, Concert 5" cylinders. Paying good prices for pre-1895 cylinders. *Olden Year Musical Museum*, James Wilkins, 2708 Jubilee Trail, Arlington, Tex. 76014. Or (817) 461-9978.

Wanted: Two 78 rpm records: *Trail of the Lonesome Pine* by Fuzzy Night; *Bow-legged Woman* by Bull Moose Jackson. Dennis Kunkel, 701 N. 74th St., Seattle, Wash. 98103 (9-7)

Want early records of opera and classical song on disc or cylinder, especially G & T, Fonotipia, Odeon. The older, the better. Will buy or trade. R. E. Hammond, Gibsons, B.C., Canada VON 1V0. (10-7)

Lauder Victor Electrics, Nos. 4021, 9020, 9023, 9205, 9295. Scroll labels preferred. Buy or trade. R. Sage, 116 Smith St., Manlius, N.Y. 13104. (8-7)

Will pay top dollar for any Caruso recorded on Monarch, Opera Disc, G & T, Zonophone Emerson, Pathe, esp. AICC cylinders!! Also Columbia *Grand Opera Discs* by any artist! Please send lists. Clark Bickers, 4992 Minden Road, Memphis, Tenn. 38117. (9-7)

Want old Asian stereotype songs like *Chinatown*, *My Chinatown* by Slim and Slam, *Chinky Butterfly*, *Chop Suey*, *Shanghai Lullaby*, etc. Mary T. Stangler, 37 W. 16th St., New York, N.Y. 10011.

Looking for any Edison Diamond Disc electric needle-cuts and Edison LP's. Buy or trade. Nostalgia Shop, 920 Main St., Boonton, N.J. 07005

Old classical records of the Victrola & Victor labels, red-seals, purple, blue, etc. What they are worth also. Bernard Glass, 809 4th Ave., Neptune City, N.J. 07753.

PRINTED ITEMS FOR SALE

Why not subscribe to the journal from "Down Under?" *The Phonographic News*. It is \$10.50 for 6 issues seamaile. Also, Diamond Disc Instruction Manual Reprint, \$2.60. Other items available. Write to the Phonograph Society of South Australia, P. O. Box 253, Prospect 5082, Australia.

Old Record Catalogs, literature, magazines, 1927-55, reasonable. Free lists. Ronald H. Leitch, 18707 Ferncliffe Ave., Cleveland, Ohio 44135.

New book listing every Edison Disc Record made, with dates introduced and "cut out." Includes LP's and Laterals. Written by Ray Wile, 441 pages, limited printing, \$13.95 ppd. only from APM.

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